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THE  
FESTIVAL  
OF  
EMPIRE  
AND  
PAGEANT  
OF  
LONDON



MAY · JUNE · JULY 1910 ·



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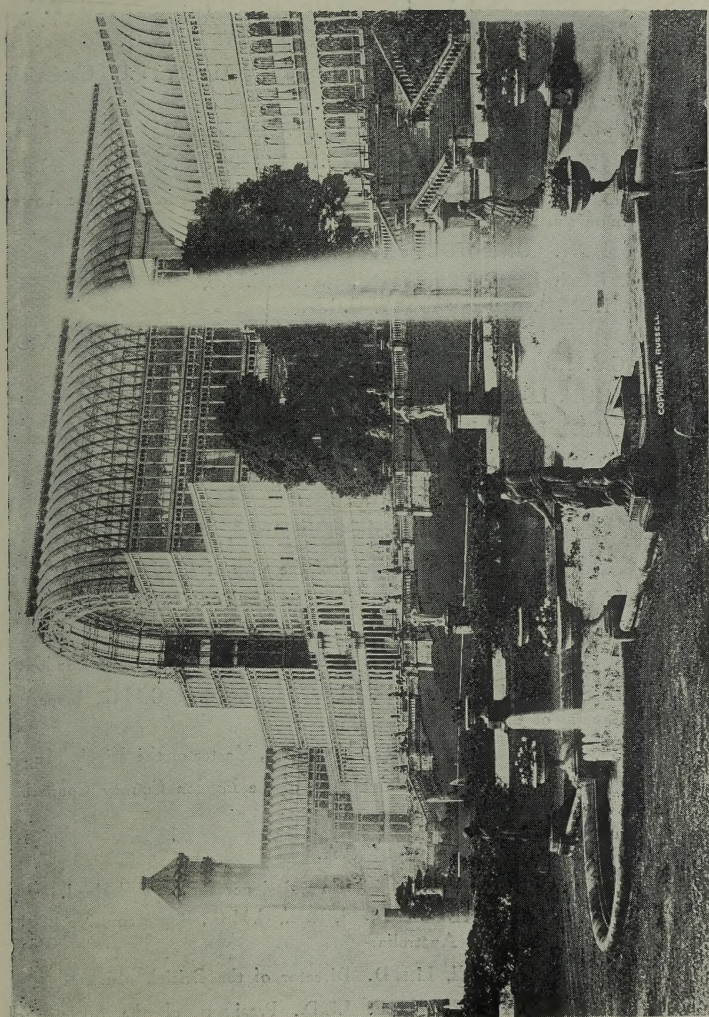
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THE  
FESTIVAL OF EMPIRE  
AND  
**The Pageant of London.**

MAY, JUNE, JULY, 1910.



EXTERIOR OF THE PALACE

AT  
THE CRYSTAL PALACE.

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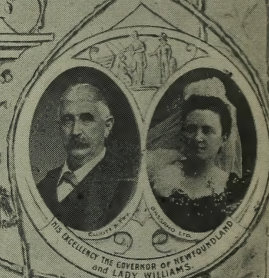
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and the COUNTESS OF SELBORNE



# PROGRAMME OF EVENTS

IN THE

**Crystal Palace and Grounds**

*Throughout the Festival, May 24—July 16, 1910.*

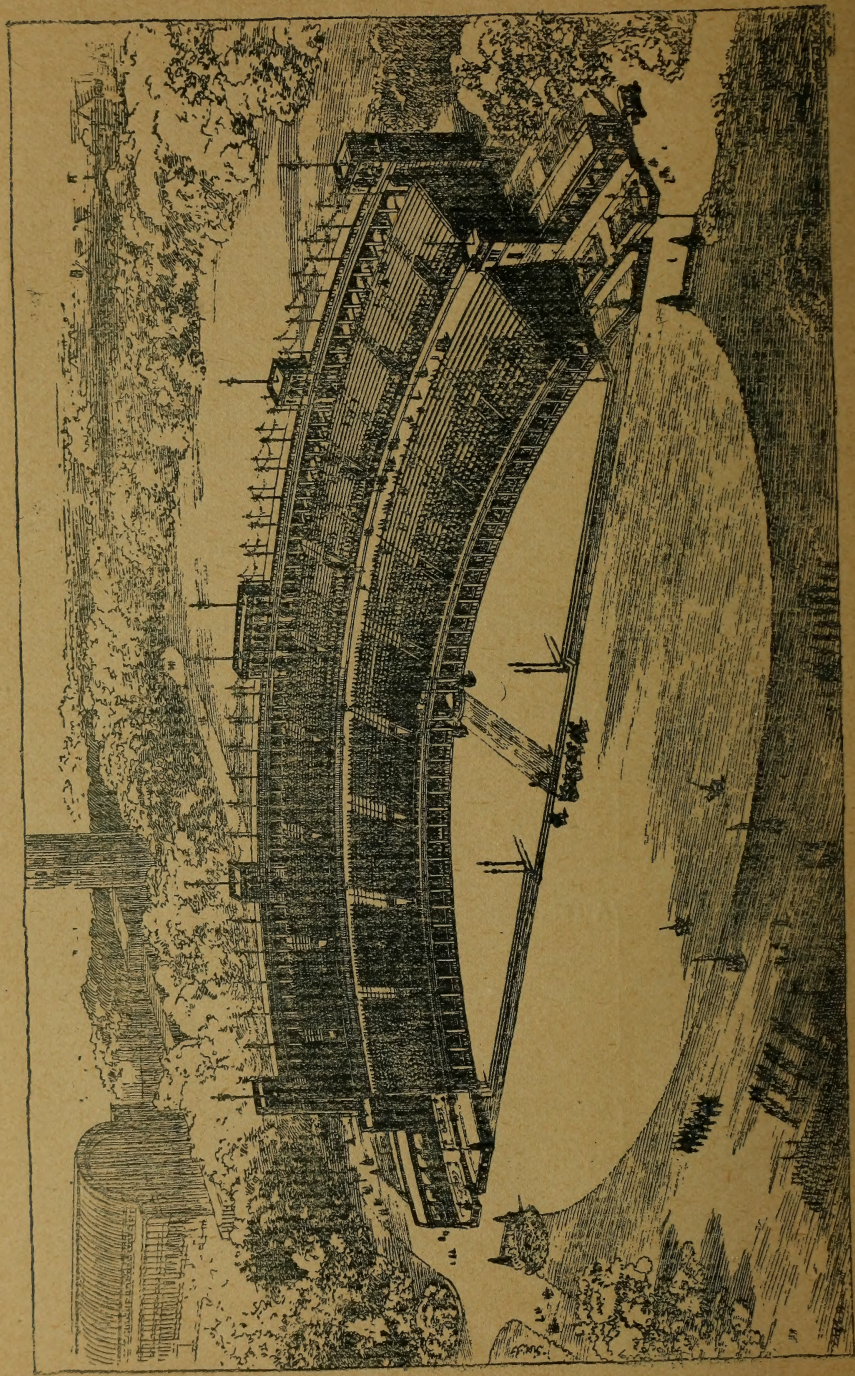
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MONDAYS	-	<div> <div>Afternoon</div> <div>-</div> <div>Special Performances in the Theatre by Leading English Actors.</div> </div> <div> <div>Evening</div> <div>-</div> <div>The Pageant of London (Part I.)</div> </div>
TUESDAYS	-	<div> <div>Afternoon</div> <div>-</div> <div>The Pageant of London (Part II.)</div> </div> <div> <div>Evening</div> <div>-</div> <div>Historical Costume Ball and Carnival.</div> </div>
WEDNESDAYS	-	<div> <div>Afternoon</div> <div>-</div> <div>Address by Leading Statesmen in Central Dome.</div> </div> <div> <div>Evening</div> <div>-</div> <div>The Pageant of London (Part III.)</div> </div>
THURSDAYS	-	<div> <div>Afternoon</div> <div>-</div> <div>The Pageant of London (Part I.)</div> </div> <div> <div>Evening</div> <div>-</div> <div>Great Firework Displays (Scenes of Imperial Interest).</div> </div>
FRIDAYS	-	<div> <div>Afternoon</div> <div>-</div> <div>Empire Concerts.</div> </div> <div> <div>Evening</div> <div>-</div> <div>The Pageant of London (Part II.)</div> </div>
SATURDAYS	-	<div> <div>Afternoon</div> <div>-</div> <div>The Pageant of London (Part III.)</div> </div> <div> <div>Evening</div> <div>-</div> <div>Military Tattoos. Fireworks.</div> </div>

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A DETAILED PROGRAMME WILL BE PUBLISHED IN DUE COURSE.





Amphitheatre specially designed by Sir Aston Webb, R.A.



# The Pageant of London.

IN A CYCLE OF THREE PARTS

(after the Wagnerian method),

Each Part complete in Eight Scenes.

PERFORMED BY 15,000 CITIZENS OF LONDON,

and in the Final Scenes by

OFFICIAL DELEGATES FROM EVERY PART  
OF THE EMPIRE,

on a scale never before attempted.

MILITARY BANDS OF HIS MAJESTY'S GUARDS.

MASSED CHOIRS OF THOUSANDS OF VOICES.

Admission to Palace and Festival	...	...	...	...	1/-
Admission to Palace and Festival, including return Railway Fare from Victoria, London Bridge and intermediate Stations					1/6
Admission for the Pageant of London (unreserved)	...	...	...	...	1/-
Reserved Seats for the Pageant of London:	21/-	15/-	10/6	7/6	5/- 3/6 2/6.
Covered Boxes for 6 Persons, £10 10s.					

## REDUCTIONS FOR THE CYCLE OF THREE PERFORMANCES:—

Three 7/6 Seats for 20/-.

Three 10/6 Seats for 27/6.

Three 21/- Seats for 52/6.

Three 10-gs. Boxes for £25.

**TICKETS** may be booked at the Ticket Bureau at the Offices of Administration, 49, St. James's Street, S.W., or through Messrs. Ashton & Mitchell's Royal Ticket Agency, Bond Street, and the leading Ticket Agents throughout London and the Provinces; also through Messrs. THOS. COOK & SON, at all their offices throughout the world.

TRAVEL ARRANGEMENTS from all parts of the world can be made at the numerous offices of MESSRS. THOS. COOK & SON, the official Passenger Agents to the Festival of Empire.—A complete list of MESSRS. THOS. COOK & SON'S offices appears at the end of this booklet.

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# An Empire Festival.

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## Scheme of the Festival.

**T**HE FESTIVAL to be held at the Crystal Palace next summer is intended to give instruction in the history of London of the past, and to show its gradual growth and importance as the centre of a world-wide Empire. This site has been chosen as the most suitable centre for such a Festival, as in addition to 200 acres of grounds, the Palace itself will contain in its various courts a system of visual instruction concerning the Empire of to-day. The collection of Statuary is one of the greatest treasures of the Crystal Palace and is unique from the fact that many of the replica there were taken direct from originals at the Louvre and the Vatican, the latter being presented by the then Pope to Queen Victoria for the great Exhibition of 1851, and having no counterparts in the world. This Statuary is being arranged and catalogued in accordance with the advice of Sir George Frampton, R.A., and will be so placed down the long nave of the Palace as to give a beautiful and dignified effect against the background of purple hangings, gilded pillars, massed foliage, and playing fountains.

## Courts of the Overseas Dominions.

From each side of this broad central nave will open the courts set aside for the pictorial representation of the life and industries of the Overseas Dominions. Details of the general scheme which will be followed by the Dominion of Canada, the Commonwealth of Australia, New Zealand, South Africa as a whole, Newfoundland, and the Crown Colonies, will be under the supervision of the representatives in London of each of these countries, under the presidency of Lord Strathcona and Mount Royal. With their co-operation it is hoped to arrange the courts so as to show the growth and present aspect of the various countries by means of stereoramic, panoramic, cinematographic, and other displays, including portraits of the great statesmen who have assisted in their development, as well as pictures of their natural scenery and national industries. In short, it will be possible for every visitor to the Palace to obtain in a most



interesting manner a general idea of each of the countries under the Crown, which it is impossible for him to obtain at any one place to-day.

### **Lectures on the Different Countries of the Empire.**

Closely allied with this is an arrangement by which Lectures will be given daily, free of charge, by well-known lecturers, in the large Concert Hall, on the history and growth of the Over-seas Dominions. In conjunction with the High Commissioners or Agents-General themselves, arrangements will be made by a Lectures committee, of which Lord Avebury is Chairman, to provide lecturers eminently suited for the purpose. Already a series of lectures are being arranged in conjunction with the London University Extension Board, of which Dr. Roberts is registrar, to be given in London in the coming months, which will, it is hoped, result in lectures of a similar kind being given throughout the various London boroughs. In connection with these lectures at the Palace, co-operation will be forthcoming from the Visual Instruction Committee of the Colonial Office.

A series of illustrated lectures on the various countries of the Empire are also to be given under the Council's auspices, in all the leading English provincial towns.

### **Speeches.**

Chief among the matters of general interest must be placed the weekly speeches in the Central Hall, at mass meetings, by leading statesmen, on the broad subject of the Empire. There is no doubt whatever that these speeches, reported fully throughout this country and the Over-seas Dominions, will be of great value in the way of education as to our great resources within the Empire.

### **Concerts.**

Once a week, in the great Central Dome, will be held an Empire Concert. The chairman of this Committee is the Earl of Shaftesbury, and it is intended, briefly, that the order of the Concerts shall be somewhat as follows: In the first week will be held a concert for which both music and musicians will be drawn from all parts of the Empire, conducted by one of our great English musicians; the next week the musicians will be drawn from Canada; the next week from Australia; the next from New Zealand, and so on, over the six weeks of the Festival, until on the second week in July the Festival will end with another concert in which all countries join together.



## Colonial Arts.

Another aspect of the Festival which will bring together the work of artists of the different Over-seas Dominions will be found in the collection of the paintings by representative living artists of every British country. This has never, up to the present, been attempted in England, and should prove of great value to all who are interested in the artistic development of the new countries.

Negotiations are in progress direct with different representative artists over-seas, and a most representative collection of paintings will be found on exhibition.

The collection of works of art has been undertaken, with the prospect of generous help from the press of each country, from Canada by the Editor of "Canada"; from Australia and New Zealand by the Editor of "The British Australasian"; from South Africa by the Editor of "South Africa."

The pictures will be hung by a Committee under Sir Edward Poynter, President of the Royal Academy.

## Loan Collections.

Under the direction of a Committee of which the Viscount Dillon is President, negotiations are proceeding by which there will be a loan exhibition of well-known pictures of historical British events, of great interest to every member of the British Empire, and of especial interest perhaps, to our brethren from over-sea.

## The Pageant of London—Heart of the Empire.

The central event of the Festival will be the series of historical scenes—shown by means of pageantry—of London's great history and its gradual development to its position as the Capital of the Empire. A Committee has been selected from among our leading historians, and this Committee, of which Mr. Laurence Gomme, F.S.A., is chairman, has compiled a list of scenes which will exhibit the main current of London's great history; the music and art in connection therewith has had the benefit of the advice of Committees under the chairmanship of such men as Sir Walter Parratt, Mus. Doc., the King's musician, and Sir Edward Poynter, P.R.A.; Earl Roberts advising on the military scenes. The whole will be directed and produced by Mr. Frank Lascelles. The number of scenes being too many to present, fittingly, in the course of one afternoon or evening, it is proposed to arrange them in a cycle of three series, after the Wagnerian method. In

this way eight scenes will be presented daily, alternately on afternoons and evenings, as follows :—

Part One, on Monday evenings and Thursday afternoons.

Part Two, on Tuesday afternoons and Friday evenings.

Part Three, on Wednesday evenings and Saturday afternoons.

Due weight will thus be given to each event, and so, without tiring the audiences by too long a performance, steady progress will be made from the earliest beginnings of our history through the Saxon, Danish, Mediaeval, Tudor, Stuart and later times, to the days when the great new countries came in, and London passes from being merely the centre of England to be the centre of the Empire ; closing with a great final scene, which will show in dignified symbolic manner, the Mother who welcomes her children. This arrangement will enable visitors to London to see the entire cycle of the Pageants, if they should wish to do so, in three consecutive days.

Sir Aston Webb, R.A., has undertaken the design of an open air amphitheatre on the Greek model which will undoubtedly be one of the features of the Festival, and attract widespread attention. It faces, in the Palace Grounds, one of the most beautiful stretches of scenery that can well be imagined. Broad stretches of turf, dark, spreading cedars, and beyond, the tall poplars ; in the distance, the far stretching hills of Surrey and Kent as far as the eye can see. It is difficult for anyone who does not know the locality to believe that so beautiful a scene can be found at such a short distance from the centre of our busy London.

By means of the satisfactory arrangements which are being made with the Railway Companies it will be possible for the public to obtain admission to the Palace and Exhibitions, with return fares from London for 1s. 6d. and a seat at the Pageant for an additional 1s. From this we advance gradually to special seats at £1 1s. and boxes at £10 10s. to seat some half a dozen persons, which makes it clear that all classes will be duly catered for.

A continuous service of express trains will be run from Victoria, London Bridge, Ludgate Circus, and other London stations, by which the Palace may be reached in about 15 minutes.

In case of wet weather the Pageant will be held in the Palace itself, the audience being accommodated in the great orchestra seating 7,000 persons under the central dome.



### **Performers.**

Performers, all voluntary, will be selected by Committees in each of the boroughs of London, under a central Committee of well-known ladies and gentlemen.

### **Contingents.**

Our Visitors from over-seas who are taking part in the Festival and Pageants as official delegates, will be entertained by a committee of patriotic societies, and every effort will be made to make their stay a pleasant one. The Council has received many kind offers of hospitality, the courtesy of honorary membership of patriotic clubs and the like, and a Committee is formed to take this matter in hand in detail, under the Honorary Presidency of the Duke of Norfolk.

### **Steamship Companies.**

Steamship Companies have expressed their willingness to assist the Council as far as lies in their power in the matter of special accommodation at the minimum rate, and the Railway Companies are making extensive arrangements for excursions and the like.

### **Hotels and Apartments.**

Special terms for official contingents are being arranged with leading hotels and apartment houses and a complete list will be published by the Reception Committee.

### **Festival House.**

81, Piccadilly, formerly the property of the Baroness Burdett Coutts, and facing the Green Park in the centre of Piccadilly, has been most generously lent to the Council by Mr. Burdett Coutts, M.P., for the purposes of reception.

### **The Offices of Administration**

Are at 49, St. James's Street, at the corner of St. James's Street and Piccadilly, for which the Council are much indebted to the Royal Insurance Company.

The profits of the Festival, after payment of expenses, will be devoted to King Edward the Seventh's Hospital Fund.

# The Pageant of London.

## Part I.

### Scene I. The Dawn of History.

A scene of prehistoric London, showing the Ancient Britons in their settlement on the river Fleet, previous to the coming of the Romans. In the distance, hills and forests. A herd of live deer and a great hunt. In this scene will be introduced the only character in the Pageant for whose authenticity the historians will not be responsible—"King Lud," who as Geoffrey of Monmouth thought, gave his name to the City, and built Ludgate, under which it is said he was buried.

### Scene II. The Foundations of the City.

Here London in the days of the Roman occupation will be shown. London under two phases—shown first in the Pageant by the ceremonial of a sacrifice to Diana, and second in the later Roman Age when we get the first real evidence of the strategic importance of London. The scene will depict the struggle between the invading army of the Emperor Constantius and Allectus. Parts of the old Roman wall are still to be found and to this day a clause is generally inserted in City contracts (where excavation is necessary) allowing extra payment should parts of the old Roman wall be encountered, since their demolition means prodigious labour on account of the strong way in which the wall was built.

### Scene III. The Coming of Christianity.

The life of Saxon London will be reconstructed, a striking incident being the meeting of citizens in their "folk moot."

### Scene IV. The Danish Invasion.

This should be one of the most dramatic scenes in the Pageant. The Viking Club of London has undertaken to superintend the details. The Danes, we are told by the historians, sailed up the Thames in their great prowed boats but found London Bridge an unsurmountable obstacle. For Pageant purposes the lakes at the Crystal Palace will be adapted as the River Thames, and spectators will see the great bridge break in the middle, and the defenders hurled into the water. The scene closes with the passing of the dead Olaf up the river.

### Scene V. The Norman Conquest.

King Harold, supported by a strong London contingent, will march out towards the south to meet William of Normandy. A short while, and we see not the return of Harold, but entry of the victorious William with his knights and soldiers.



### **Scene VI. The Civic Freedom.**

How London secured the first royal confirmation of its right to elect its mayor and to be a corporate town. The scene will conclude with mediaeval sports, including football, which is one of the oldest English games.

### **Scene VII. London's Palladium.**

A foreshadowing of London's position as the chief city of Great Britain. The bringing of the Cross from Wales, and the Coronation Stone by Edward the First in procession from Scotland to Westminster.

### **Scene VIII. The Age of Chivalry.**

A brilliant scene depicting a tournament in Cheapside before Edward III and Queen Phillipa. Some thousands of performers will take part in this scene, which closes with rewards to the tournament victors.

## **Part II.**

### **Scene I. The Canterbury Pilgrims.**

The second part of the Pageant opens with a dramatic rendering of Chaucer's Canterbury Pilgrims, as a means of illustrating the great cult of St Thomas a Becket. The scene closes with a Royal Pageant of King Richard the Second, typical of the most extravagant and luxurious period of court life.

### **Scene II. Social Upheaval.**

The great rebellion of 1381 and the descent of Wat Tyler and his friends upon the City. "Dick Whittington" rides out with the King.

### **Scene III. The Triumph of Conquest.**

The triumphal return of Henry V after his defeat of the French in 1415.

### **Scene IV. The Passing of Mediaevalism in England.**

Here we shall see the close of the War of the Roses. Once more the marching out of the City of a great army and the arrival of the conquerors. With the end of the Wars of the Roses the truly mediaeval period of London history—and of English history—ends.

### **Scene V. The First Discoveries.**

The great event of the discovery of the New World will be illustrated by Cabot's presentation to King Henry VII of "certain snares," brought back by him from his voyage of discovery to Newfoundland, Nova Scotia and Cape Breton Island.

### **Scene VI. The London of Merrie England.**

May day in England with all its gaiety and happiness, games

and sports will be represented and King Henry VIII. proceeding from Windsor to London witnesses the joyous scene. In saluting him the archers tipp their arrows with whistles so that they "sing through the air."

#### **Scene VII. Education and Poor Law.**

Shows how the Londoners strove to solve some of the problems which came in with the New Era.

#### **Scene VIII. The Spacious Days of Queen Elizabeth.**

A magnificent scene of Queen Elizabeth's procession to her coronation, which will close with the Queen addressing her soldiers at Tilbury before their departure to meet the Spaniards.

## **Part III.**

#### **Scene I. Rise of the English Theatre.**

Shakespeare and his players will be seen at Bankside and a replica of the very theatre itself will be shown. In the Pageant we shall see citizens being ferried across from London to view the play.

#### **Scene II. The Trade with the Indies.**

The return of the first expedition of the East India Company—"The Ascension" and "The Susan" in the river—the unloading of spices.

#### **Scene III. The Beginnings of Empire.**

Visit of the Virginian Princess Pocahontas to England. She is received by the King and Queen and is a guest at a masque of which particulars are on record.

#### **Scene IV. The Passing of Old London.**

The terrible plague and fire of 1665 and 1666, followed by a scene of the new London smiling in the sunshine.

#### **Scene V. A Mourning Triumph.**

Reception in London of news of the taking of Quebec. Grief upon the death of the two heroes, Wolfe and Montcalm.

#### **Scene VI. New Discoveries.**

Captain Cook leaving Deptford on an expedition to the South Seas, during which he explored the coasts of New Zealand and Australia.

#### **Scene VII. The End of the Great War.**

Passing of Napoleon's power.

#### **Scene VIII. The Gathering of the Over-Seas Dominions round the Mother Country.**



# The Pageant of London.

## A Festival of Empire.

The imagination thrills at the thought of it—a great series of London Pageants, a vivid reproduction of historical scenes which will not only bring home to the citizens of London the historic greatness of their city, but will serve to shew in striking manner the important part it played in the life of the nation and the position it occupies as the centre of a world-wide Empire. Such a series of Pageants will form a fitting culmination to the many recent representations of scenes from the history of other ancient English cities. The aim will be not merely to provide a pictorial and dramatic display which will please the eye and pass without leaving any lasting impression, but to stimulate thought and imagination, and to demonstrate and remind us of the closeness of the associations which link the over-sea dominions to the centre of British Imperial rule.

## The Origin of Pageantry.

In company with the other great historical Pageants which have been held during the past few years, not only in Great Britain, but in Canada, they mark a revival of interest in a practice which, in its earliest origins, may be said to be as old as man himself. The dramatic instinct is inherent in the human race, and finds expression among the most primitive peoples. It is evidenced, indeed, by the whole range of savage religions, in which supplication and thanksgiving take the form of a dramatic presentation. Music and dancing are the natural accompaniments of these ceremonial rites.

## The Old Miracle Plays and Mysteries.

In England the popularity of folk-drama, embodying familiar pagan legends, was early turned to account by the Church, which substituted for the pagan amusements of the people miracle plays and mysteries. Traces of the old festivities linger in the Morris dances which survive in some of our rural districts, and which are a development of the Sword Dance to Odin and other traditional dances. These will be shewn carefully reproduced in part II scene 6. Some of the games played by our children may be traced back to the same source. The miracle plays, it has been said, were devised to captivate the eye, to arrest attention, and to impress on unwilling or indifferent minds, innocent of all cultivation, the personalities and the stories of the Christian faith. They were

not all produced under ecclesiastical auspices, many of them being performed by, and having a great vogue among, the independent mediaeval guilds. At first miracle plays were performed in the churches, then were transferred to the church-yard, so that a larger number of people might see them; later still with the same object, were held in the open fields; and finally, that they might be open to the gaze of all, were exhibited on trolleys which were drawn through the streets or the towns. A survival of these perambulatory Pageants still exists in the Lord Mayor's Show.

### **The Modern Pageant.**

At first the term Pageant was used to describe the piece performed; then at a later date it seems to have been applied to the trolleys on which the performers were drawn round the town. As such public performances, and especially those initiated by the guilds, naturally tended to assume a more secular character than the original miracle play, the Pageant gradually came to be associated more with the idea of the regular drama. Some of the presentations, especially on great national occasions, commemorated actual historical events rather than legendary stories, though the legend of St. George and the Dragon was on ordinary occasions a very popular subject. The modern revival of the Pageant in England, which may be said to have had its birth in the Sherbone Pageant of 1905, is essentially historical in character. There has been a reversion also to the principle of a fixed stage. In England, however, the open-air character of the Pageant has been preserved. No small part of the charm of the Pageants which have been held at places like Oxford, Warwick, Bath and Winchester was the presentation of episodes in the history of those places in a setting where historical associations of romantic interest were linked to scenery of great natural beauty.

### **The Crowning Triumph.**

The great success, both material and moral, of the various provincial Pageants, has given rise to a wish to crown these displays by the organisation of a Pageant on a larger scale than ever before attempted, which would re-clothe with living interest a series of scenes from the history of London, having regard not only to the romance and importance of its civic development, but to its position as the seat of national Government and the heart of the British Empire. The idea has been at once taken up with great enthusiasm by men and women representing almost every branch of the multifarious interests which centre in the metropolis. Mr. Frank Lascelles, who



has organised with such conspicuous success the Pageant held at Oxford in the summer of 1907, as well as the Pageants at the Tercentenary of Canada in 1908, and who will produce the Pageants in connection with the opening of the Union Parliament of South Africa by H.R.H. the Prince of Wales in the autumn of this year, has consented to act as Master of the Pageant.

### **Scene of the Pageants.**

The scene of the Pageant will be the grounds of the Crystal Palace, which are ideally suited to serve as the stage for the representation of a series of great historical scenes of the kind contemplated in the London Pageant. Including the magnificent gardens, which also were originally designed by Sir Joseph Paxton, the Crystal Palace and its grounds are estimated to have cost something like a million and a half sterling. From the highest terrace of the gardens a panoramic view of great loveliness is unfolded before the eye. In the distance is seen the outline of gently rolling hills dotted here and there with rich patches of woodland scenery, while close at hand rise the spreading cedars and lofty poplars above the green turf of a magnificent park. From one of the towers which rise at either end of the Palace a still more extensive view is obtained, embracing parts of eight Counties and revealing pleasing glimpses of the lower course of the Thames.

### **Character of the Pageant.**

Amid these surroundings, then, will be held in June and the first half of July, 1910, a series of Pageants which, as regards both the magnitude of the performance and the greatness of the subject, will be of surpassing interest not only to the people of the Mother Country but to those who, dwelling in Britains beyond the Seas, still appreciate the ties of historical association and relationship which link them to the homeland. The principle of the Pageant will be the representation of selected episodes in the history of London from the earliest times up to the nineteenth century. In each scene it will be the endeavour to give an idea of the general life of the period represented. On this point great stress is laid by those who are responsible for the execution of the Pageant of London. In some of the Pageants which have been performed in the last few years an attempt has been made to give in a single scene a bird's eye view, as it were, of a range of history extending over perhaps two or three centuries. \* This idea is quite foreign to the practice pursued by Mr. Frank Lascelles in organising the Oxford Pageant of 1907 and the

Pageant in connection with the Quebec tercentenary celebrations, 1908, as well as those which he has produced in other cities. The principles which has governed these performances will be the principles governing the Pageant of London; in other words, some definite incident in the history of London will be chosen for each scene, either as being typical of the life of the period in which it occurred, or as marking some great stage in civic, national or imperial development, and this incident will then be reproduced as nearly as possible, having regard not only to the costumes and grouping of the performers but to the speeches they deliver and the general atmosphere of the period. There will be no written play such as has been prepared for some of the previous Pageants, Mr. Lascelles' idea of Pageants being concerned rather with the dramatic movement of masses than with spoken dialogue which is often tedious in the open air; the words used will be simply those of the actual persons represented. In some ways, indeed, the best analogy to such a Pageant may perhaps be found in the famous Passion Play which has been performed by the villagers of Ober-Ammergau once every ten years since the beginning of the seventeenth century.

It will be obvious that the successful presentation of a Pageant along these lines can only be secured by the collaboration of the highest authorities in the realms of history, art and music. In the present instance this collaboration is being readily and generously given. A large historical committee composed of the leading authorities on the history and antiquities of London has been formed under the chairmanship of Mr. Laurence Gomme, F.S.A. The King's Musician, Sir Walter Parratt, has consented to advise on the selection of songs and by music for the Pageant, while art is represented on the council the President of the Royal Academy, Sir Edward Poynter. A colour scheme for the whole pageant will be carefully elaborated.

### **A Cycle of Three Pageants.**

The history of London regarded as the centre of national development and the heart of the Empire is far too vast a subject to be capable of representation in an adequate manner, even in a series of selected scenes, in the space of one afternoon or evening. A full cycle of three Pageants will therefore be presented twice a week, alternately every afternoon and evening.

### **An Imperial Celebration.**

As the preparations for the Pageant have proceeded, it has become more and more apparent that here was a great opportunity for emphasising the importance of London as



the capital, not merely of the United Kingdom, but of the greatest Empire the world has ever seen. From the first inception of the idea of the London Pageant its promoters have borne this point in mind. At a meeting which was held at the Mansion House in May, 1908, to urge the importance of enlarging and vivifying the interest of Londoners in the history of their city in its relation to the history of the nation, Mr. H. J. Mackinder strongly urged that the history of London ought not to be regarded only as a history comparable with that of many other cities situated in various parts of Europe; it is the history of the seat of rule—a principal seat of English and British history. More even than that, London may be likened to a personality taking part in the clash and balance of forces and personalities which have gone to make the history of the Empire and the history of the world. In the later scenes of the proposed Pageant prominence will be given to this quality of London as a factor in the fortunes of the Empire and of the world; for it is no exaggeration to assign world-wide importance to a city containing one-sixth of the people who hold in trust the rule of one-fifth of the world.

The presentation of the Pageant will commence on May 24th, and in the closing scene there will be a symbolical gathering of the sons and daughters of the Empire. The emphasis which is being laid on this aspect of the Pageant has met with cordial approval in every section of the Empire. The Viceroy of India and the Governors-General have accepted office as Vice-Presidents. Contingents from India and the Overseas Dominions will take part in the later scenes and in the final symbolical representation, and while resident in this country will be entertained at a series of receptions by patriotic leagues. It is proposed to make an important feature of the social side of the Pageant, so as to emphasise its character as an imperial festival which, among other things, aims at promoting mutual good feeling between the different sections of the Empire and strengthening those intangible bonds which constitute one of the surest guarantees of imperial unity and strength.

The historian of the future will probably find one of the great movements of world-history in the forces which are at present making for new ideals of imperial unity throughout the British Empire, and among these the Pageant of London should play a not unworthy part. As one of the old Roman poets has put it:—"Those things stimulate us less which are heard with the ear than those which are presented to the faithful eye."

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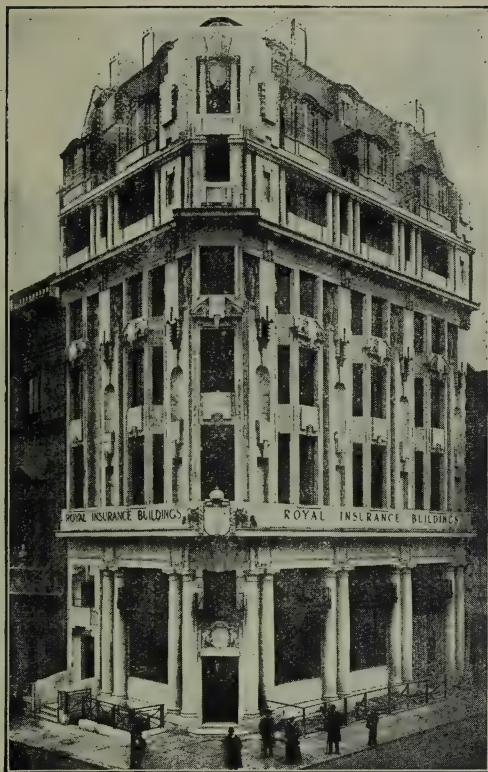
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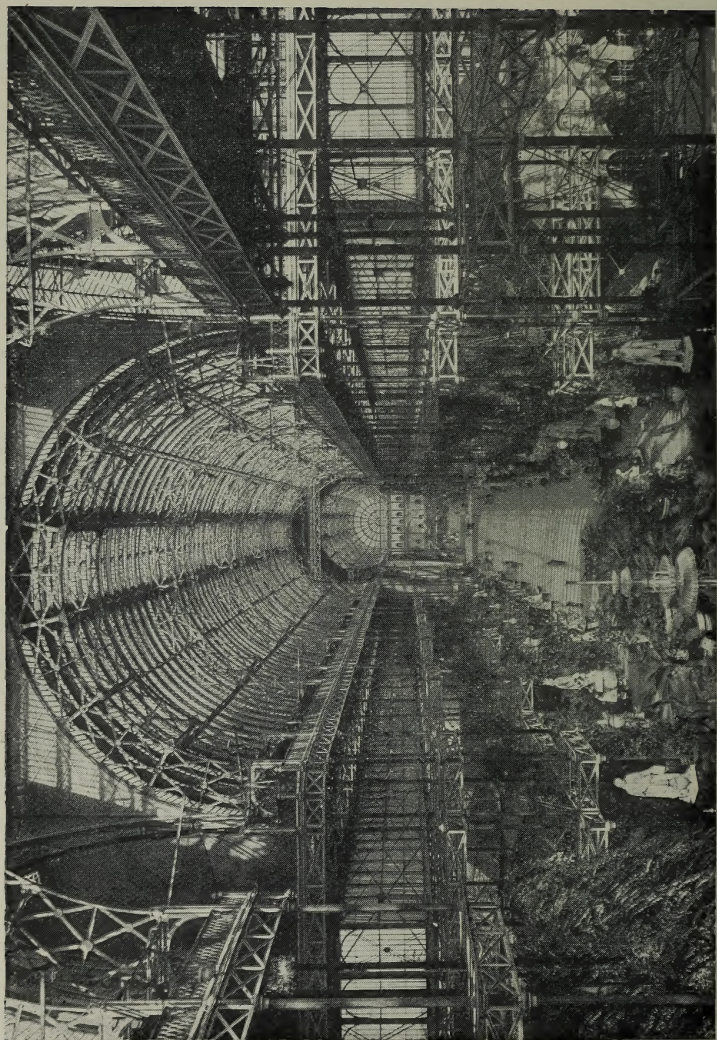
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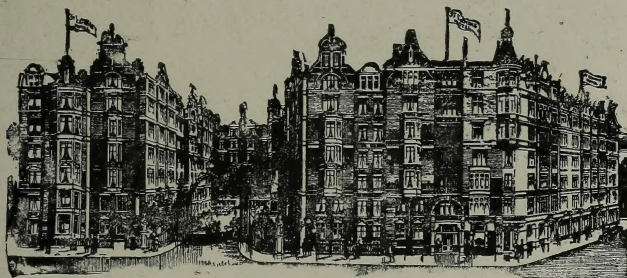




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